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whose history is too well known to need description, and whose rarity and value are widely appreciated.

The next gallery, No. 16, is also devoted to faience and contains more of the Le Breton Collection, illustrating not only the production of the work at Rouen, but also Moustiers, Marseilles, and other French cities. Other cases contain Delft, early English pottery, and German stoneware. Half of this room is devoted to the exceptionally interesting collection of Mexican majolica presented to the Museum in 1911 by Mrs. Robert W. de Forest, recently augmented, and now for the first time shown in its entirety. This ware will be more fully described in a later number of the BULLETIN.

The third ceramic gallery is devoted to porcelain as distinguished from faience, and practically all the wares shown are of eighteenth-century manufacture, since the process of making porcelain, long known in China, was discovered in Europe only in the early eighteenth century. The porcelain is grouped according to country and includes historical arrangements of Sèvres, Meissen or Dresden, Worcester, Chelsea, Wedgwood, as well as many other centers of production. It has been found possible to exhibit in this gallery some interesting examples of wood carving, notably the fine overmantel from Holme Lacy, in the style of Grinling Gibbons, purchased by the Museum last year. A door from the celebrated boudoir of the Sagredo Palace in Venice, long owned by the Museum but never before exhibited, is now brought to light for the first time, while two consoles and other panels from the same room are exhibited in Gallery 12. A large Baroque console and mirror frame is a recent loan from Thomas F. Ryan, and on the walls are four French tapestries of the reign of Louis XVI, lent by Mrs. Frederick H. Allen.

Within a short time it is planned to open the next galleries, which will contain laces, textiles, embroideries, church vestments, and similar examples of the art of weaving.

D. F.

FRENCH STAINED GLASS

THE Museum collection of stained glass, which has grown so rapidly in recent

years, has been further augmented by the purchase of four quatrefoils of brilliant color, dating from the late thirteenth century or the beginning of the fourteenth. The new acquisitions are medallions from the windows of one of the greatest of French cathedrals, celebrated from early times for its wonderful colored glass. Like other ancient churches, this cathedral was fated to undergo the harsh process known as restoration, which swept away much of the beauty spared by time, and during the process some of the old glass was removed, among the pieces being the four quatrefoils now owned by the Museum. The subjects are as follows: the Virgin Enthroned, Saint Peter and Saint Paul, the Coronation of the Virgin, and the Pascal Lamb. Three of the four medallions measure two feet, six inches in greatest diameter, and one, the Pascal Lamb, two feet, ten inches. The color is pure and rich and the design typical of the best period.

In the thirteenth century the art of the glass-maker reached its zenith, and at Chartres, Sens, and Bourges it is the windows of this time which command admiration as artistic achievements of the noblest order. Stained glass of the thirteenth century differs from that of later origin both in conception and in technique. In the first place, the component pieces were cut very small and the finished window was really a transparent mosaic held together by lead bands; it was often made up of many patterns on a minute scale, and always treated from the decorative and not the pictorial point of view. Second, the glass used was almost all colored in the melting pot by metallic oxides while in a fluid state, and for this reason it is referred to as "pot metal," which means that the color is in the glass, not painted upon it. Brownish black paint at first was the only exception to the rule, and was used for the necessary drawing and for details of ornament. It was produced by using finely powdered colored glass as a pigment, subjecting it to the heat of the kiln, and thus melting the paint and affixing it to the sheet. In the early period, the drawing was kept subordinate

to the mosaic of the design, and the painter played only a secondary part to the glazier in the construction of a window; but as time went on and the demand for pictorial treatment grew greater, the painter rose in importance and the window became more and more nearly a picture. The medallion of the Pascal Lamb shows the first phase of this tendency at work. The deep blue background of the Coronation of the Virgin has given way to a pattern of paint on a clear ground, a method called *grisaille* and sometimes used to fill whole windows where colored glass would have allowed too little light to penetrate.

It was shortly after the period of the quatrefoils under consideration that another method of painting glass was discovered, and a yellow stain was added to the palette of the glass-maker. The pot metal yellows of the thirteenth century were dark and with a ruddy tinge, but in the next hundred years it was found that a clear, bright, golden hue could be procured by painting the surface with a silver solution. The color when fired was incorporated with the glass, but rested very thinly on the surface and so interfered little with the passage of light. It came to be the distinguishing feature of all later glass, and in this connection it is interesting to note that glass so painted stands the test of time better than any other, as the yellow stain seems to protect the surface from corrosion.

The art of stained glass, as well as the kindred art of mosaic, is of course judged by very different standards from those set up for picture-painting. When the later glass workers tried to rival the painters on canvas, it was to the detriment of a great art, and with a complete mastery of pictorial methods, stained glass sank to an insignificant position. The glaziers of the thirteenth century knew their limitations and confined themselves to subjects that could be expressed in two dimensions only, without realistic modeling and relying largely on the use of color for dramatic effect.

The medallions in the Museum illustrate what remarkable results were obtained with imperfect materials. The glass is

filled with bubbles, the surface is rough, and no two pieces of one color are the same shade. But it is really these defects which lend that life, variety, and sparkle to the glass of this age that is missing in the more perfect product of a later time. The dominant colors are blue, ruby, green, yellow, and a bottle green, which served for white. This last color is used sparingly in the best period and can be found oftenest as a border dividing the colored medallions from the background. An interesting feature is the leads, which are very old and presumably the original ones, a very rare occurrence.

With some smaller pieces of the same period, the new quatrefoils have been incorporated in a single window and placed in the room which contains the very fine example of early thirteenth-century glass representing Abiud, one of the ancestors of Christ. This window is in the style of the clerestory lights in St. Remi at Reims, and is typical of one of the vanished treasures of that venerable church which has been under constant shell fire for so long a time. The two phases of thirteenth-century glass are thus represented side by side in the Museum, and furnish an excellent basis of comparison with the fifteenth-century English window in the room adjoining, described in the *BULLETIN* for March, 1913.

W. F. STOHLMAN.

AN EARLY BOOK ABOUT ETCHING

IN connection with the etched portrait of the Emperor Charles V and his brother Ferdinand, and with Dürer's etching of the Agony in the Garden, noticed in recent numbers of the *BULLETIN*, it is interesting to note that in February last B. H. Innes Brown presented to the Museum a little quarto of 22 pages bearing the following quaint title:

ARTliche kunste mancherley weyse
Dinten vnd aller hand Farben zubereyten / . . . Auch wie man
schriff vñ gemelde auf stäheline /
eysene waffen / vn dessgleychen / etzen